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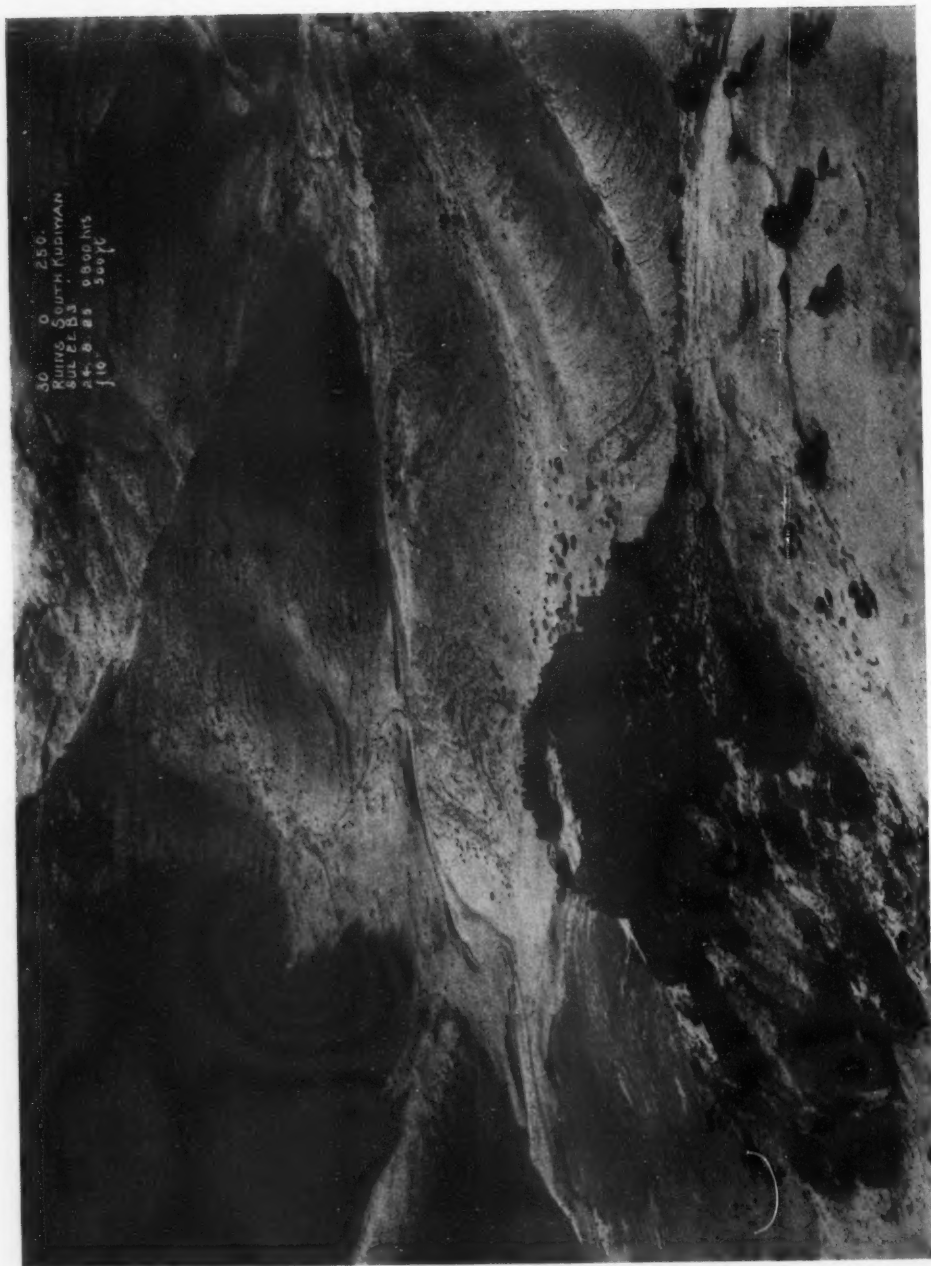
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REMAINS OF A CASTLE COMMANDING A STRATEGIC PASS IN NORTHERN IRAQ MENTIONED IN CUNEIFORM RECORDS. Courtesy of, and © by the British Royal Air Force.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXVIII

NOVEMBER, 1929

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AN ARCHAEOLOGIST IN KURDISTAN

By E. A. SPEISER

Illustrated with photographs by the Author and by the British Royal Air Force.

THE only uninteresting thing about Iraq seems to be its name. Almost everything else connected with that modern successor to Mesopotamia is apt to arouse one's interest and to stimulate one's imagination. Here we have the world's youngest kingdom comprising, curiously enough, the territories of two of the oldest empires known: Babylonia and Assyria. Such names as Babylon, Nineveh, or Baghdad, still conjure up strange pictures of past splendors. The beautiful finds from Ur of the Chaldees impart to those images a touch of reality without weakening in the least their fascination. The student of the history of civilization is bound to stumble sooner or later upon the Plain of the Two Rivers, where he will find the beginnings of several cultural movements whose effects were felt from Spain to China. To Mesopotamia, for instance, can be traced back such present-day institutions as the sexagesimal system, and such persistent

superstitions as the belief in unlucky days or in the seriousness of encountering a black cat. The modern industrialist, on the other hand, is greatly interested in the huge oil-deposits of Mosul and of Kirkuk.

To the archaeologist especially Iraq is a "Promised Land". The place is literally dotted with mounds, and it is very seldom that excavations in that area fail to produce satisfactory results. Objects of art and inscriptional material have been coming up in great abundance, and the information pieced together on the basis of those finds has enabled us to study an imposing number of peoples and races over the stretch of several millennia. It must not be forgotten that Mesopotamia is the traditional home of the tower of Babel. Recent investigations have shown that the plains between the Tigris and the Euphrates, as well as the surrounding territories, were indeed the stage for a bewildering succession of cultures, pre-

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A MOUNTAIN RANGE NEAR SULAIMANIA.

served for us in a vast array of remains and in a confusing number of languages. It is this wealth of material that gives the modern student an unlimited scope for further researches. Impressive though the strides made so far may be, they are but a modest beginning in what still remains to be done during many decades to come.

But it is not only the promise of delving deeply into the rich treasures of a buried past that makes a longer stay in Iraq so unusually attractive to archaeologists. In the northern part of that country the mountains of Kurdistan protect unto this day a number of strange tribes, little spoiled by modern civilization, which have preserved many quaint customs and beliefs, virtually unchanged for thousands of years. The archaeological remains of northern Iraq are at the same time far less known than those of the southern districts, so that it is possible for a surveyor of the mountainous sections of the country to combine the exploration of what is practically virgin territory with a first-hand study of unusual social conditions and of exceedingly fascinating folklore.

When my work took me in the autumn of 1926 to northern Iraq, to remain there for two years, I was not insensitive to my good fortune. I was to make a preliminary survey of the north during the first year, and to follow it up with an excavation of a subsequently selected site. In course of my stay I had ample opportunity to form an idea of the archaeological possi-

bilities of the country thus covered, and to get to know, and to appreciate, the various Kurdish tribes that comprise its population. The results of those studies and the highlights of the contacts then formed cannot, unfortunately, be summed up here for lack of space. I shall select therefore a few episodes and an incident or two by way of general illustration; the detailed scientific reports have been presented in technical publications.



A SULAIMANIA CARAVAN ON THE WAY TO KIRKUK.

ART AND ARCHAEOLOGY

The very first surveying trip that I undertook brought into clear relief the two contrasting aspects of the country, the old and the new, bringing out incidentally the subtle interrelationship that exists between them. My object at that time was to cover the little known region which extends from Kirkuk eastward as far as the Persian border, known as the district of Sulaimania. I had gathered from members of the British Air Force that the section was unusually rich in ancient mounds; since the Assyrian records often describe the eastern campaigns, gen-



AN ARMED CAR ON DUTY IN THE MOUNTAINS OF KURDISTAN.



A KURDISH CHIEFTAIN.

erally undertaken to quell a local uprising, in great detail, I had the not too unreasonable hope of being able to identify a few of those mounds as capitals and fortresses mentioned in the relevant cuneiform itineraries. There was also a further incentive to that trip. As is well known, the Babylonians had a deluge story of their own, corresponding closely to the Hebrew version, but with one notable exception: whereas the Bible makes the ark descend upon Mount Ararat, the Babylonian tradition had it that the ship of their own Noah came down upon Mount Nisir, or "The Mount of Salvation", which was evidently to be sought east of Kirkuk. Now the definite location of that mountain was contingent upon the identification of the places mentioned in the itineraries already mentioned. A study of the Sulaimania district promised thus to be of more than average interest.

The matter was, however, complicated by the fact that the Kurds of Sulaimania had a short time before rebelled against the Baghdad government; no travelling was possible except in convoys of armored cars or with strong escorts of mounted police; an

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A KURDISH RECEPTION.

unusually severe winter also added greatly to the existing difficulties. Even then only a limited number of sites could be visited. Under those circumstances little would have been accomplished except for a very remarkable coincidence. There was a close parallel between the modern Kurdish rebellion and the eastern uprising in the reign of the Assyrian king Ashurnasirpal, the account of which I was employing as the basis for the topographical study of the Sulaimania district. The beginnings of both campaigns were the same, both



A MILITARY ESCORT IN KURDISTAN PLOWING THROUGH THE SNOW.

rebels relied chiefly on the comparative inaccessibility of their territories, the initial battles were fought, as could be definitely established, in the same mountain pass. Could it be possible that the succeeding stages of the two uprisings corresponded equally closely? A careful check-up favored strongly that view. The direction of the Kurdish retreat appeared to indicate the only possible way which the ancient prince who dared defy the might of Ashurnasirpal, was in a position to follow. But no absolute identification could be made until an important pass,



SINJAR, THE CENTRE OF THE YEZIDIS, OR DEVIL-WORSHIPPERS.

which formed the pivotal point in the Assyrian campaign, was found. Since all the remaining indications fitted in exactly into the topography of Sulaimania, as established on that first trip, the finding of the pass in question would carry with it the indisputable identification of scores of ancient sites, and incidentally also of the mountain figuring in the Babylonian deluge story.

This, however, could not be done from the ground. The only hope of attaining the desired end was through a survey from the air. Since the

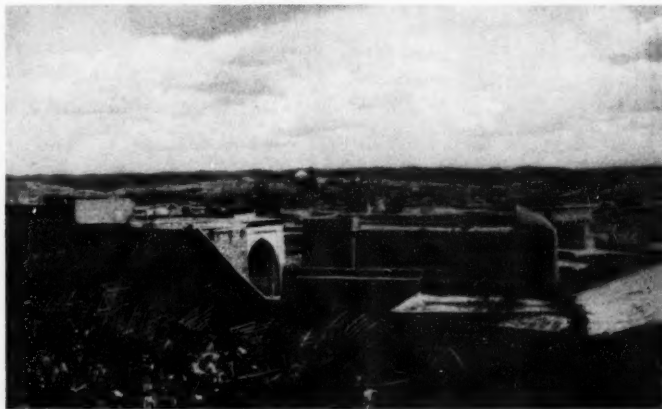
ART AND ARCHAEOLOGY

British mandatory authorities had shown themselves very helpful and accommodating until then, I applied to the Baghdad headquarters for assistance in this matter, too. The application was very kindly granted, and after three days of flying the pass was found, protected by a powerful castle, corresponding exactly to the specifications of the ancient documents. The Kurdish chieftain was thus proved to have followed exactly, though of course unbeknown to himself, in the footsteps of his predecessor of 2700 years ago, a very neat instance of history repeating



A YEZIDI SWORD-DANCER OF SINJAR.

tent and distribution in Mesopotamia of the geometrically painted pottery, which was first discovered at Susa and



KIRKUK, ON A FESTIVAL DAY.

itself. There are two things that I should like to stress in this very hasty resumé: the almost unlimited possibilities of aerial archaeological surveys, and the exceedingly helpful and intelligent cooperation of the British authorities.

Another expedition that proved of great value was made from Mosul in the autumn of 1927, culminating in a preliminary excavation of Tepe Gawra, a mound situated about two miles east of the well known remains at Khorsabad. The main object of that "dig" was to obtain data relating to the ex-

which created so much interest because of its high antiquity—the ware is found in the earliest deposits of the country—and also because of the remarkable beauty of the specimens. The trial trenches sunk at Tepe Gawra brought to light seven strata belonging to that early period, proving that the makers of the ceramics in question were as much at home in Mesopo-



A SCHOOL BUILDING IN SULAIMANIA.



THE RUINED CASTLE AT SOUTH KUDIWAN, IN NORTHERN IRAQ, PHOTOGRAPHED FROM A HEIGHT OF 500 FEET BY A
BRITISH MILITARY AVIATOR.

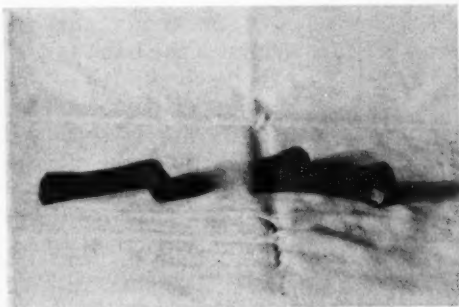
Courtesy of, and © by the British Royal Air Forces.

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BRONZE AXE-HEADS FROM TEPE GAWRA.

tamia as they were at Susa. Numerous other finds from the same levels throw a considerable amount of light on what is certainly the oldest chapter in the history of Mesopotamia. Two other civilizations followed the painted pottery culture. The one immediately succeeding also belongs to the Neolithic period, and is most likely to be assigned to early Semites who had not yet come in contact with the Sumerians. The latter followed the Semites into Mesopotamia, bringing with them metals and writing and thus introducing the Bronze Age. Theirs is the third and topmost civilization of Tepe Gawra, a mound that is as old as any yet dug into in northern Iraq.

I have already indicated that much of the pleasure derived from a prolonged visit to Iraq is due to the association with the people of the land. There is as much difference, however, between

the inhabitants of the northern part of the country and the people of the south, as there is between the physical character of these two sections. The plains of the south are inhabited by Arabs, the hills and mountains of the north by Kurds. The former are semi-nomadic and speak a Semitic language; the latter are mostly settled and their dialects belong to the Indo-European



A SYRIAN MONASTERY AT RABBAN HORMUZD, IN THE HEART OF THE YEZIDI DISTRICT.



BRONZE IMPLEMENTS FROM TEPE GAWRA.

family. The two stocks differ also largely in temperament. The Arab is happy-go-lucky, vivid, irresponsible; the Kurd is as sombre as his mountain ranges, hard-working, and dead in

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THE YEZIDI SHRINE OF SHEIKH-ADI.

earnest. The proverbial wildness of the Kurds is not entirely exaggerated; on the whole, however, they are hospitable, and their excellent cooking is justly famous.

By far the most interesting of the Kurds are the Yezidis, or devil-worshippers. Not more than thirty thousand in number, they have had to remain segregated from time immemorial because of their religious, or as all their neighbors would have it, irreligious, beliefs. Yet there is very little in their theories, and certainly nothing in their practices, to inspire all the hatred and to give rise to all the persecutions to which the Yezidis have been subjected so often that their survival in face of such incredible difficulties must be considered a veritable miracle. For so far from denying the existence of God, they proceed on the assumption that He is both very good and infinitely kind. It is for that reason that they feel it incumbent upon them to propitiate the power of evil in order to remain on the safe side. The few taboos resulting from this primitive and simple belief are altogether harmless. For instance, everybody in the East seems to be in fear of the evil eye;

to counteract this influence the natives arm themselves with a blue bead, or the like, as that color is supposed to ward off the sinister forces. Now the Yezidis, who have made a pact with Satan, will scrupulously avoid antagonizing him in any way whatsoever; consequently they abhor also the color blue. One or two contributions a

year to the religious treasury, an annual pilgrimage to a famous shrine, preferably the beautiful sanctuary of Sheikh Adi, and they have fulfilled



WANSA, THE DAUGHTER OF A YEZIDI CHIEFTAIN.

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ROMSEY ABBEY

By STEWART F. CAMPBELL

EVERY ancient church has about it something close akin to personality. No two churches are the same architecturally, nor are they precisely alike in their spiritual ministrations. Some depress one the moment one enters because of a certain indefinable coldness and an apparent lack of virility which permeates everything. Others, although they may be centuries old, have a sort of vitality and warmth, and a surety of usefulness to the community in which they are, which comes from a source difficult to locate.

Romsey Abbey, in Hampshire, England, may be well classed with the latter because, whatever may have been its early history, whatever may have been the storms it has weathered—and they have been many—it has stood for centuries as a church for the community; and such care has been taken of its beautiful fabric that it affords an unusual opportunity of studying the Norman style, both early and late.

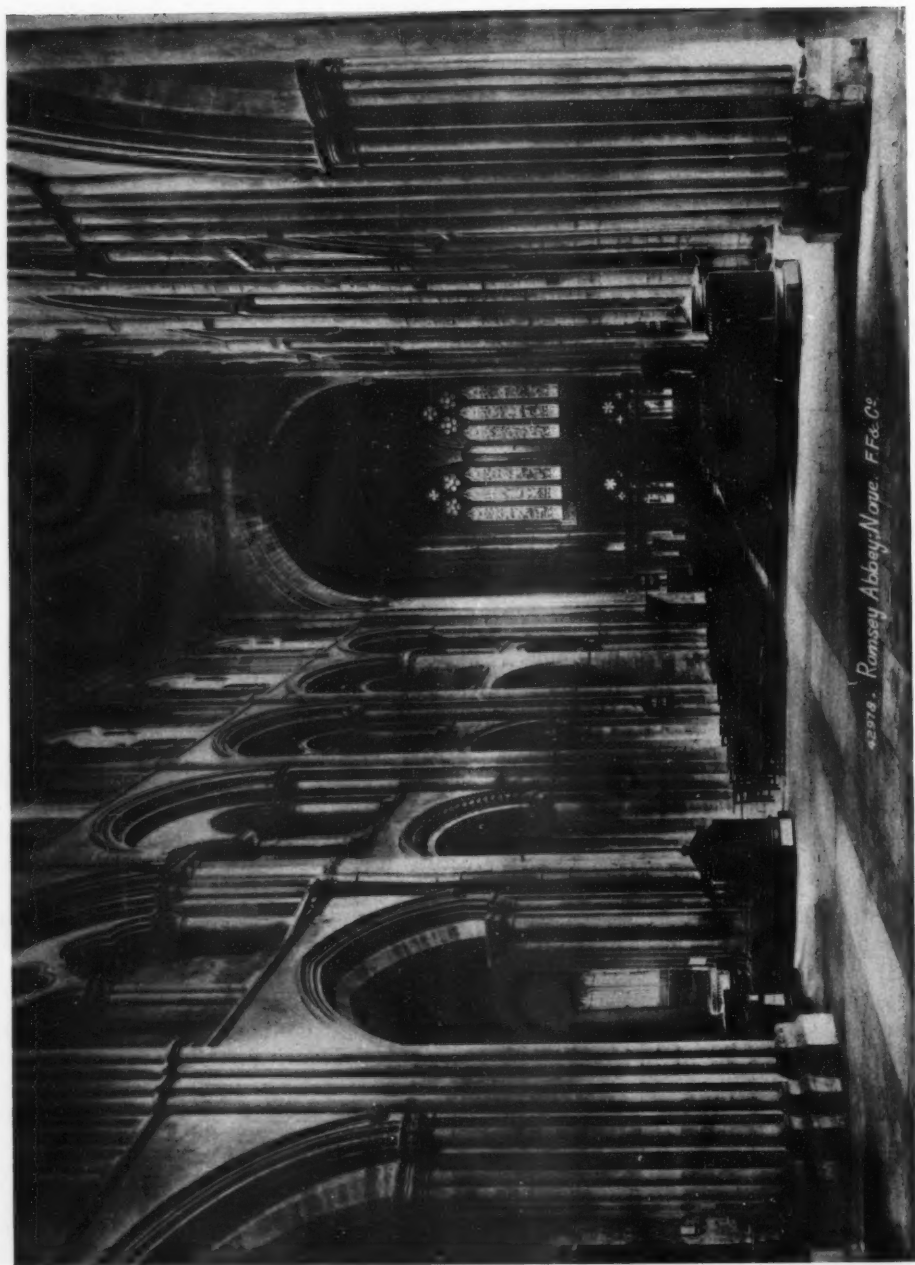
On the edge of a lovely valley, through which the River Test winds its way like a silver thread, and crowning a small rise of ground at the west side of Romsey town, stands the ancient abbey church. Unfortunately, its early history is a bit obscure, a mixture of wheat and chaff; so one must use care in sifting real fact from a host of traditions and legends.

The present church, the greater part of which was built by Henri de Blois, Bishop of Winchester, in 1120, stands upon the site of a still older building. This was the ancient Saxon church which belonged to the nunnery established by Edward the Elder as early as

967; but the only part of this building of which anything definite is known was discovered in 1900. While new floors were being laid in the nave and crossing, the remains of an ancient apse were found, unquestionably those of the old Saxon church. From its footings, which have been left uncovered, it appears to have been rather short and to have extended eastward from where now stand the two west piers of the central tower. When the tower was built in the twelfth century the apse was demolished to the level of the floor to allow for the eastward extension of the Norman church. The early, or tenth century, building was destroyed during the Danish invasions; but after the Danes had been subdued there was a decided religious revival, and it was at this time that the latter church was built.

The exterior of the Abbey suffers a little because of the nearness of the trees which surround it; but the interior, a splendid specimen of Norman work, is one of the finest in England, and it is particularly interesting because of its having been spared the heavy and unimaginative hand of the restorer.

That Romsey should have been nearly perfect, architecturally, is a natural outcome of a happy circumstance. Henri de Blois, whose name one immediately associates with Winchester Cathedral, St. Cross, and Glasstonbury Abbey, did things on a large scale, and when he undertook the building of the Romsey Abbey church he threw himself into the project with all his characteristic enthusiasm. A brother of King Stephen, he of course



THE NAVE (LOOKING EAST).

42918. Ramsey Abbey, Nave. F&C 02

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had many resources to draw from which were unattainable by others, and these he used to the utmost in building and ornamenting the churches in his diocese.

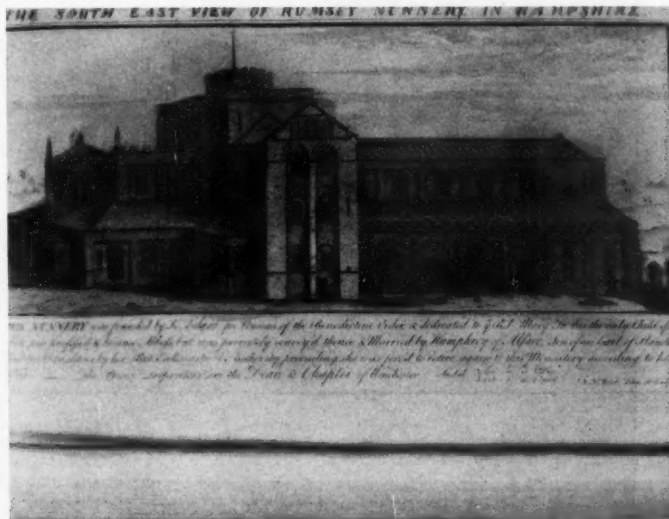
One of Romsey's first abbesses was Mary, the daughter of King Stephen, and a niece of de Blois. She came to the Abbey in 1160, but she only remained a short time when she married Matthew, the son of Theoderic, Earl of Flanders, by whom she had two daughters. It was an unhappy marriage and, either because of her unhappiness, or because of censure from the authorities of the Church—no one knows which—she finally left her husband and returned to the nunnery in penitence.

Although an Abbey church, Romsey shared its building for centuries with the people of the town. By the year 1322 the town had grown to such proportions that a parish church was necessary and an appeal was made to the abbess. The result was that the nunnery provided a vicar and allowed the townspeople to use the north aisle of the Abbey as a parish church. But as the town continued to grow even this accommodation became too small and, after considerable parley between the people, the Abbess, and the Bishop of Winchester, it was finally decided that the nuns should give up the north transept of their church to be used as a chancel for the north aisle already

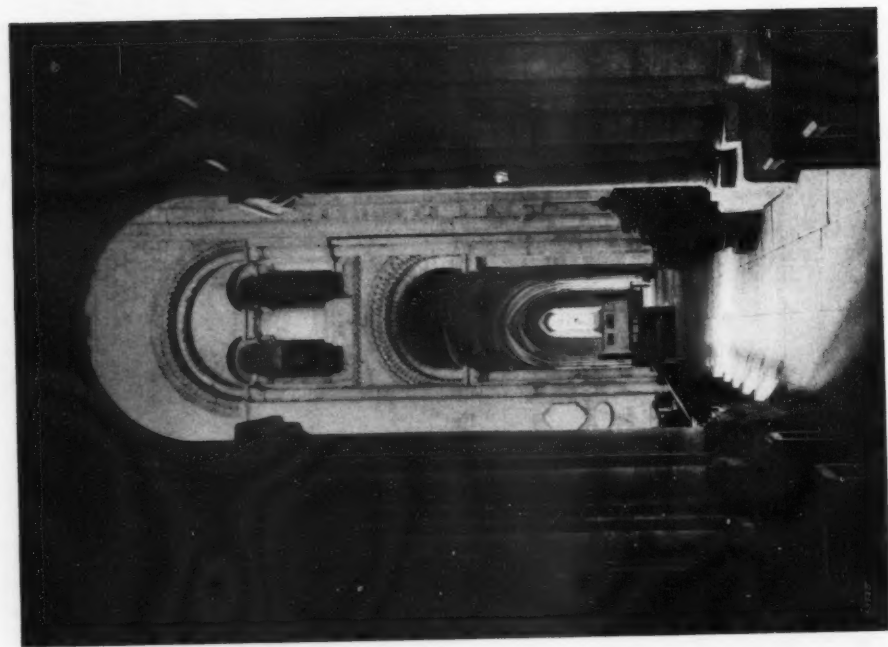
turned over to the people. Later, another building was added in the form of a chapel on the north side of the aisle.

After the Reformation, when the religious houses in England were demolished, and plundered by Henry the Eighth, there was little left except the actual building itself. All of the old glass, which once threw its lovely polychromatic shadows across the church, had been destroyed, the ornaments filched, and any of the church plate which could be got hold of had been carried off to replenish the royal coffers; and finally the people of Romsey bought the whole property from the Crown for about a hundred pounds—which was probably little more than a tenth of what the leaden roof was actually worth.

It was a singularly fortunate thing that the Commissioners of the Crown should have spared the ancient Crucifix which is on the west exterior wall of the south transept. This figure of Our Lord upon the Cross is one of the very



AN OLD ENGRAVING OF THE ABBEY, DONE BY BUCK, ABOUT 1750.



SOUTH AISLE.



THE ELEVENTH CENTURY CRUCIFIX, ON THE EXTERIOR WEST WALL OF THE SOUTH TRANSEPT.

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ART AND ARCHAEOLOGY

few in existence which portrays the living Christ, with head erect and eyes open, the Christ victorious over death and suffering, "reigning from the tree". Crucifixes of this type are very rare, and where they are found they may be identified with comparative certainty as being of no later date than the eleventh or twelfth century, and this one at Romsey is considered to be the most perfect specimen in existence.

There have been very few changes made within the church since it was first built, and such as have been made have not altered its original design to any great extent. In the latter part of the thirteenth century two small chapels were added to the east end which slightly altered its cruciform shape and made its plan a little heavy in proportion to the nave and crossing; but the placing of two windows of a later style in the apse, and a few minor changes in the clerestory are about all.

Both north and south aisles were built very early in the twelfth century. Their building was made possible when Christina, the sister of Edgar Atheling, came as a nun to Romsey. She brought with her great wealth, most of which she used for the benefit of the

abbey church. Before the two chapels were added at the east end, that part of the church was quite regular, but the nave has some peculiarities which indicate something of its early history. For example, when the present twelfth century church was begun, the east part of the nave of the old Saxon church was demolished in sections during the building of the present church; but the part completed in the thirteenth century was begun at the west end and carried in an easterly direction until it met the earlier work, so the west wall of the Saxon nave must have been about the middle of the sixth bay of the present church.

Although some of its furnishings have been replaced by those of a more modern type, Romsey has an extraordinarily well preserved atmosphere of antiquity. In these days when the pressure of modern life has been the cause of our having swept away so many of our old traditions, and time is taking such a heavy toll from many of the English churches of the Middle Ages, it is a satisfaction to visit one which has made, and is making, an heroic effort to preserve its fabric for the benefit of future generations.

AN ARCHAEOLOGIST IN KURDISTAN

(Concluded from Page 159)

I was indeed surprised to learn that he knew the names of the two capitals. When his question had been answered he paused a while, and then continued:

"I suppose, then, that London is about as large as Baghdad and Mosul put together."

I attempted to indicate that London has nearly three times as much population as the whole of Iraq.

"O wonders!" he exclaimed. After a few minutes he asked:

"Tell me, *Sahib*, are there any tents in London?"

This was becoming delightful. Not without difficulty I made my Kurdish suffice for a description of what a large modern building looks like. There followed some ten minutes of elaborate silence. At length, somewhat apologetically, he asked his final question:

"Please, *Sahib*, do tell me, who dwells in London, Kurds or Arabs?"

This was certainly priceless. By the time we reached the village I was firmly convinced that the Yezidis knew the best cure for overstrained nerves.



EL MORRO: INSCRIPTION ROCK.

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EL MORRO, THE DESERT REGISTER

By JOHN STEWART MACCLARY

IN a quiet valley of west central New Mexico stands a stately monument to the days that are gone. It is El Morro, sometimes known as the Inscription Rock.

The time-worn walls of rugged sandstone rise a sheer 200 feet above the floor of the valley. Wind and the sand it drives with grinding force have shaped the towering walls into a semblance of a castle. Hence the Spanish name, El Morro.

But the more popular name, Inscription Rock, is more properly applicable. Graven here in the tablets of stone are names and records that spell chapters in the history of the Southwest. For on the walls of El Morro, centuries ago, famous men told of famous deeds ere they passed on into eternity.

El Morro stands beside one of the oldest highways in North America, the Zuñi-Acoma Trail. Here passed and repassed the first brown men who dwelt in the Seven Cities of Cibola.

Doubtless Coronado and his band of cavaliers gazed on El Morro in 1540 when they searched for the Cities of Gold. It was in 1606 that Don Juan de Oñate, the founder of Santa Fe, passed the lone monument and left on its face the first record of civilized man.

Later other Spaniards of note passed the spot and left records of their passing. Among them were Manuel de Silva Nieto, who succeeded Oñate as governor of New Mexico. It was he who took the first missionaries to Hawiku and there established a mission. It was on the 29th of July, 1629, that Silva Nieto left his inscription on El Morro.

Three years later, lacking four months, Captain Lujan of the Santa Fe garrison left his record on the rock. "We passed on the 23 of March of the year 1632 to the avenging of Father Letrado.—Lujan."

Father Letrado was one of the missionaries placed at Hawiku in 1629. He was murdered and scalped by the Zuñi Indians on the 22nd of February, 1632.

Among the records of outstanding importance carved on the walls of El Morro is that of General Don Diego de Vargas. His inscription reads: "Here was the General Don Diego de Vargas who conquered for our Holy Faith and Royal Crown all of the New Mexico at his own expense year 1692."

Though the wording of his inscription indicates that de Vargas was troubled with little false modesty in his admission that this venture was accomplished at his own expense, the facts of his story justify a little self-commendation.

In 1680 the Pueblo Indians of New Mexico revolted against the Spanish rule of "religion advanced by the sword". Under the leadership of a fanatic named Popé, they burned missions, massacred priests and drove whole hundreds of Spaniards into the desert to death. They captured the Governors' Palace in Santa Fe and turned it into a stock pen. They tore down churches and in general defied the Spaniards.

For twelve years this rule of riot obtained. Then Don Diego de Vargas organized a company of volunteers and after months of warfare and leagues of

ART AND ARCHAEOLOGY

weary marching he indeed "conquered all of New Mexico".

De Vargas lies buried beneath the altar of San Miguel chapel in Santa Fe, said by New Mexicans to be the oldest church in America.

The last Spanish inscription on El Morro is dated 1774. It marks the close of a period of 168 years throughout which the monument was a popular camping place for itinerant bands of cavaliers, priests or adventurers from the South.

Other inscriptions have been added since that date. One of importance is the name of Lieutenant, later General, Simpson, and that of his companion, R. H. Kern. These two young men were the first English-speaking Americans to see the inscriptions on El Morro and the first to carry news of the desert register to the outside world. They visited the Inscription Rock in 1849. They left a record of their passing, and

took with them sketches of the inscriptions and a description of the monument itself.

There are perhaps thousands of names and dates scrawled in haphazard fashion over the rock, names of cowboys and hunters and campers and tourists. Few of these lend historic value to El Morro.

For this reason there is now a heavy fine levied as a penalty for marking on the Inscription Rock, for El Morro has been a National Monument since June 8, 1906.

Antedating the earliest Spanish inscription by perhaps several hundred years are inscriptions that were carved into the stone by Indians. They are in the undecipherable language of the pictograph, and their age can only be estimated. Some of the Spanish records are carved across panels on which the sign-writing had almost become obliterated by erosion.



INSCRIPTIONS IN THE UNDECIPHERABLE LANGUAGE OF THE PICTOGRAPH. THEIR AGE CAN ONLY BE ESTIMATED.

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INSCRIPTION MADE BY GOVERNOR MANUEL DE SILVA NIETO, JULY 29, 1629.

Two primitive hand-and-foot trails, cut into the solid stone, lead to the top of the monolith. There are extensive ruins of Indian dwellings perched here. Few walls are now standing. Most of them have fallen into mere heaps of stone. Without extensive restoration it would be difficult to define the era to which the builders of these dwellings belonged.

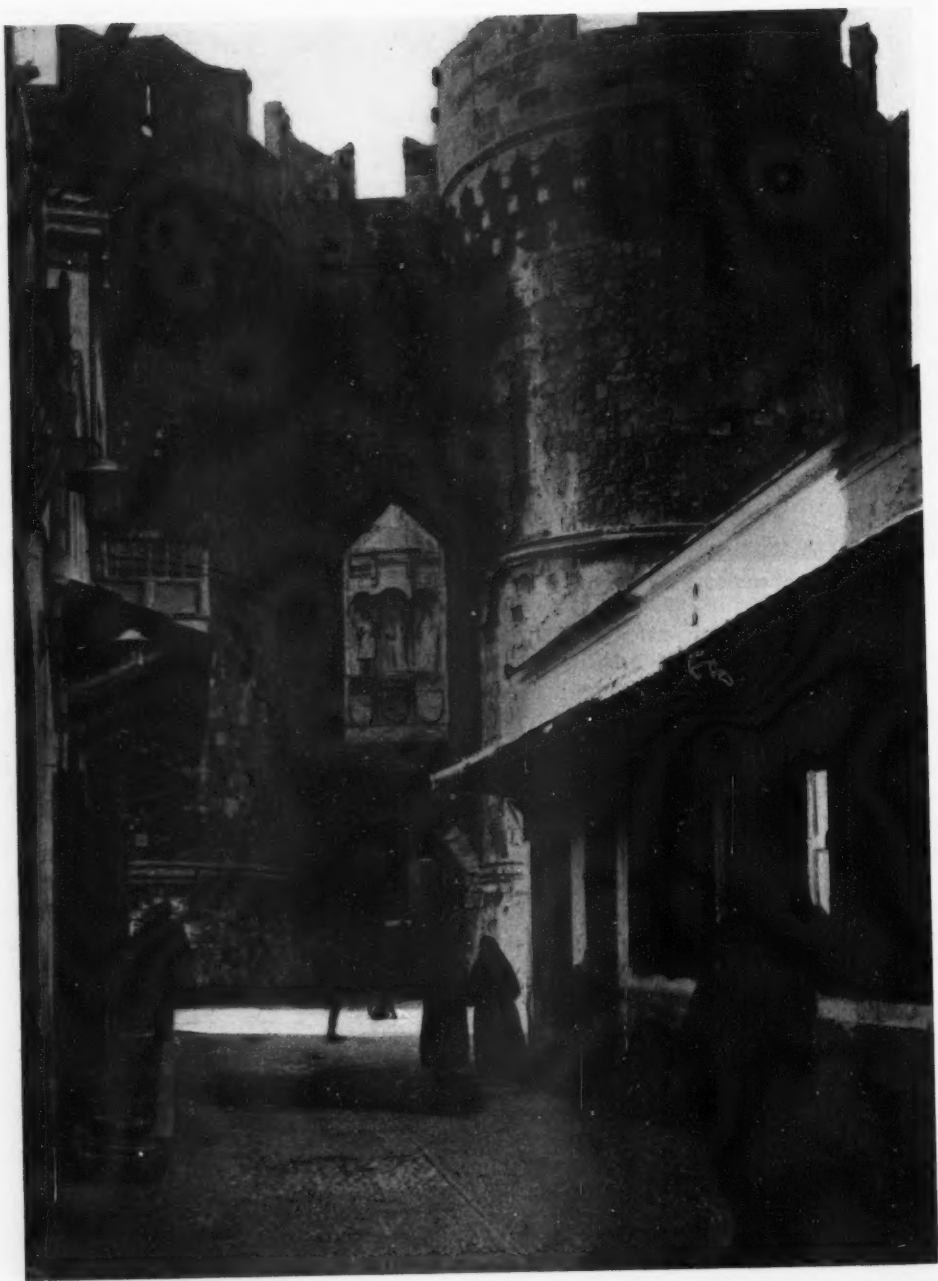
In the ruins have been found fragments of the earliest type of pottery known—that which was molded inside baskets. Some fragments of the more modern red-glazed ware have also been found on top of El Morro.

El Morro stands several miles to the south of the National Old Trails Highway, which fact accounts for its exist-

ence being but little known. A road leaves the highway at Grants, New Mexico, and passes through quaint San Rafael into the foothills of the Zuñi mountains, however. Past Agua Fria draw, through great beds of lava and extinct craters, beneath fragrant pines, in a distance of 55 miles from Grants it reaches El Morro. Westward ten miles is the town of Ramah, where the custodian of the Monument lives. Thence to picturesque Zuñi the distance is 25 miles, and from there to Gallup another 30 miles.

To the student of southwestern history or to the lover of western romance a visit to El Morro is an experience to be long cherished and never forgotten.





RHODES: THE MASSIVENESS OF THE PORTA MARINA OR SEA GATE TESTIFIES TO THE RESPECT IN WHICH THE KNIGHTS HELD THEIR ENEMIES.

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RHODES

By THOMAS ASHBY

Illustrated with photographs by courtesy of the Government of Rhodes

RHODES, one of the most beautiful and fertile of islands, is the largest and most important of the so-called Dodecanese—a group of twelve islands large and small, which lie off the coast of Asia Minor, and have become Italian as a result of her war against Turkey in 1911-12. Since their original occupation many changes have taken place in both the political and the material sphere, and especially during the last few years, during which the energy of the present Governor, S. E. Mario Lago, has effected numerous improvements of various kinds.

The fortifications erected by the Knights of S. John in the XIVth and XVth centuries, and enormously strengthened—after the first general investment by the Turks in 1480—under the Grand Master Pierre d'Aubusson (who was also a cardinal), are among the most imposing of their kind, with their enormous ditches, bastions, towers and gates. There is a complicated system of underground chambers and passages, and the whole *enceinte*, especially on the land side, presents so formidable an appearance that it is difficult to imagine how it could ever have fallen. As it was, five thousand men held out for six months against over 100,000 (some say the odds were 6,000 to 200,000 towards the end); and it was mainly the Turkish mines that decided the victory in their favor. In January of 1523 the survivors of this heroic struggle against Islam, which had begun some 200 years before, left Rhodes forever and soon after settled in Malta.

It is the fortifications, both those on

the land-side, and those on the sea-front defending the harbor, which give the city of Rhodes its predominant character. Those on the land-side are especially imposing. The great Porta d'Amboise, which takes its name from the French Grand Master, Amerigo d'Amboise, who ruled from 1503 to 1512, is only an incidental feature in the tremendously strong defences. This portion of the walls was divided up into sectors, each assigned to a different contingent formed of those speaking the same language (the *langue d'Angleterre*, the *langue d'Italie*, etc.): and the portion allotted to England—the *posta d'Inghilterra*—is one of the



RHODES: THE NOTED "VENUS OF RHODES" NOW IN THE ARCHAEOLOGICAL MUSEUM.



RHODES: THE STEEP ASCENT TO THE LINDO, THE ALMOST INEX-
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NABLE ACROPOLIS OF THE CITY.



RHODES: THE AMBOISE GATE INTO THE CITY WAS FORBIDDING, AND
OFFERED THE ATTACKER SMALL HOPE OF SUCCESS.

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RHODES: THE MAIN WARD IN THE GREAT HOSPITAL OF THE KNIGHTS.

most heavily fortified of all. Beside the upper fortifications, with their embrasures for cannon, there is also, as will be noticed, a passage at an intermediate level defended by battlemented walls with towers, so that the enemy might be more easily repelled if they succeeded in securing a footing in the deep fosse which lies to the right of the picture. The walls on the sea-side are less massive, though sufficiently imposing: and the Porta della Marina, decorated with a marble relief representing three saints (from which it is often called the Porta Sta. Caterina—reminds one of many an English castle. It leads us from the harbor into the walled city, in which there are many other buildings erected by the Knights. To these attention is now being gradually directed, and many of them have already been restored to their original condition with care and taste. The old Via dei Cavalieri, on the right of which is the Auberge de France, has

completely resumed its mediaeval appearance. On the left of it is the Hospital of the Knights, now converted into a museum. The oriel window of the facade has recently been restored to its original condition. It belongs to an oratory which opens out of the great hall, the Sala dell' Infermeria, with its wooden roof supported in the centre by a line of seven columns. This enormous hall was the main ward of the hospital, and small cells open on each side of it; as they are without light and air it is difficult to suppose that they served for anything but storage of the patients' arms and accoutrements. Next to this is the refectory with its buttery hatch. In the rest of the hospital is housed the important archaeological and ethnographical museum, which contains some valuable collections. The lower arcades of the great courtyard are mainly devoted to inscriptions; while the arcades of the upper floor lead to the rooms which contain the smaller ob-



RHODES: THE CASTELLANIA.

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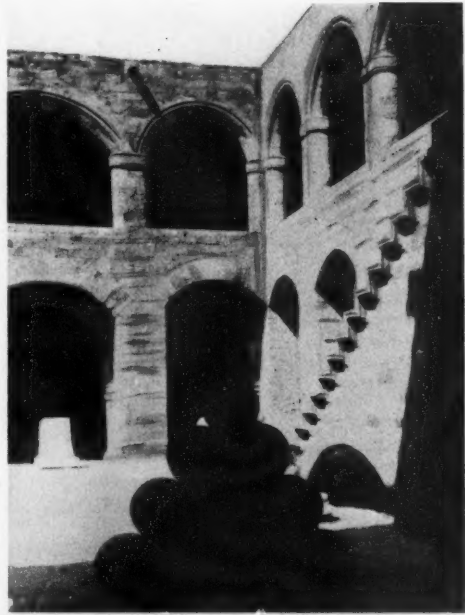
ART AND ARCHAEOLOGY

jects—pottery, bronzes, sculptures, etc. One of the most attractive of the last is the Hellenistic statuette of Venus binding up her hair after the bath.

The walled city also contains the *auberges* of the Knights of the various nations, just as Valletta in Malta does: and they are gradually being restored to something of their former appearance. For example, the *auberge* of England which a hundred years ago was in a fair state of preservation, but which since then had been much altered and the coats of arms removed, has now been restored; the coats of arms which had been taken to England have been secured by Major Vivian Gabriel and replaced on the façade. The Turkish additions were also removed from the Auberge d'Auvergne with its picturesque loggia on the north, and it is now the seat of the Municipal Offices. Excavations in front of it have brought to light the remains of a small temple of Aphrodite.

Another interesting building is the so-called Castellania, which is more likely to have been the merchants' hall or commercial court. Before a fire in 1924 it was surrounded by a number of small shops, and the interior was used as a mosque. Now it has been cleared of later additions, the arcades of the lower story, the stairs and the balcony have been rebuilt, and the fine hall of the upper story with its wooden roof has been restored to its original appearance.

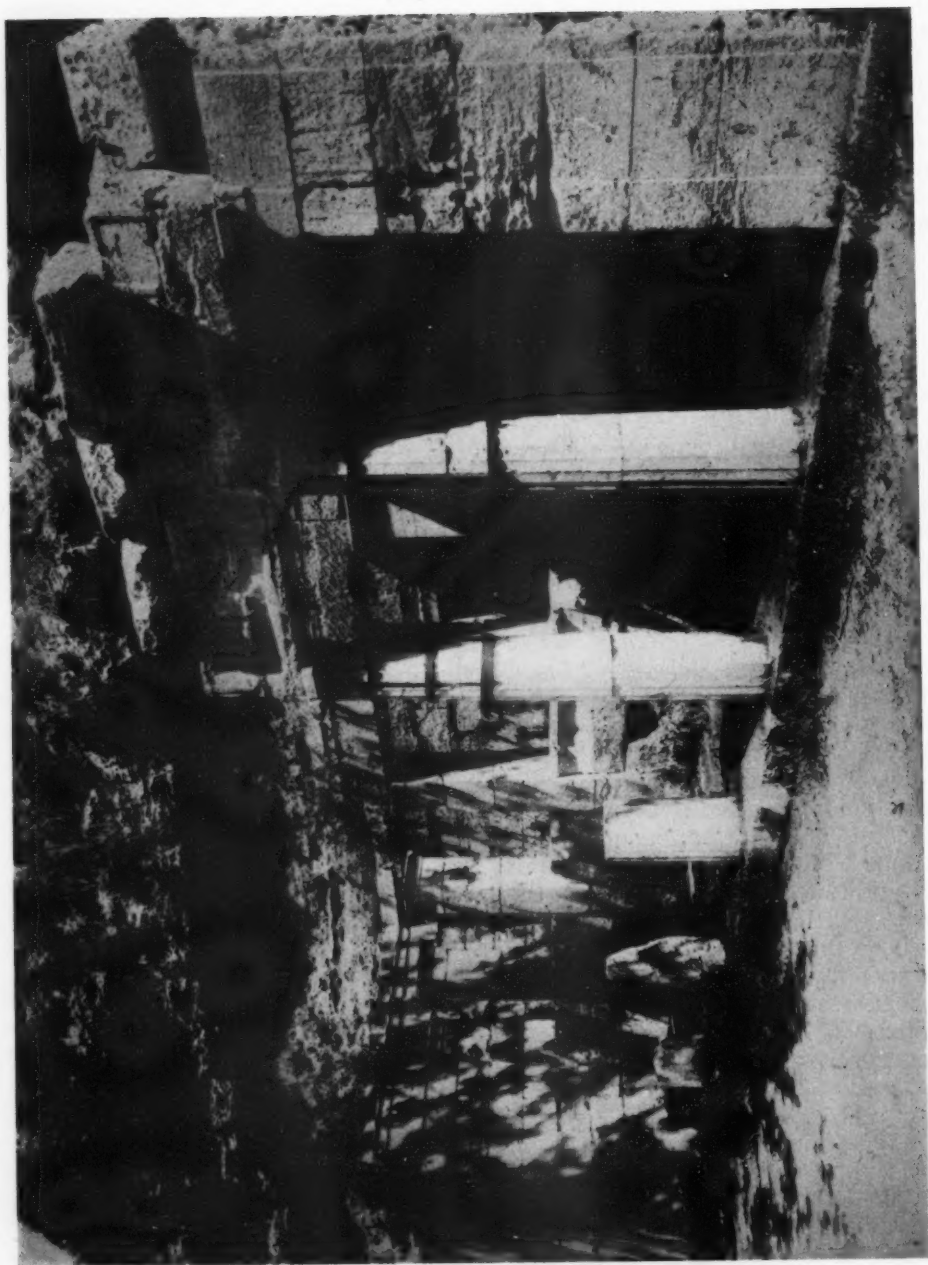
Yet another building, perhaps the oldest example we have of the architecture of the Knights, seems to have been the original hospital—but when the larger hospital was built it was used as an armory. It has now been carefully restored and has become the residence of the Institute of History and Archaeology, which was opened at



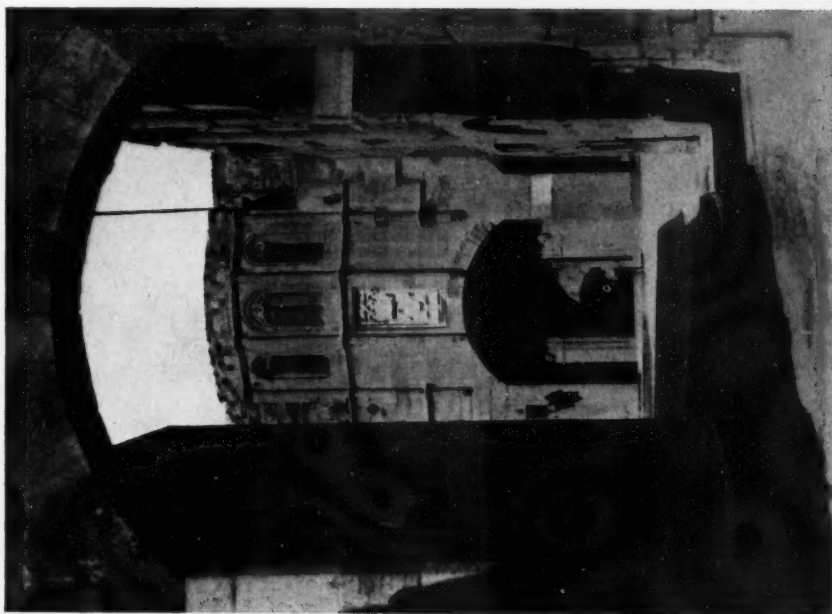
RHODES: THE MAIN COURTYARD OF THE FORMER HOSPITAL OF THE KNIGHTS, NOW THE MUSEUM.

Rhodes last spring on the occasion of the visit of a party of archaeologists both Italian and foreign.

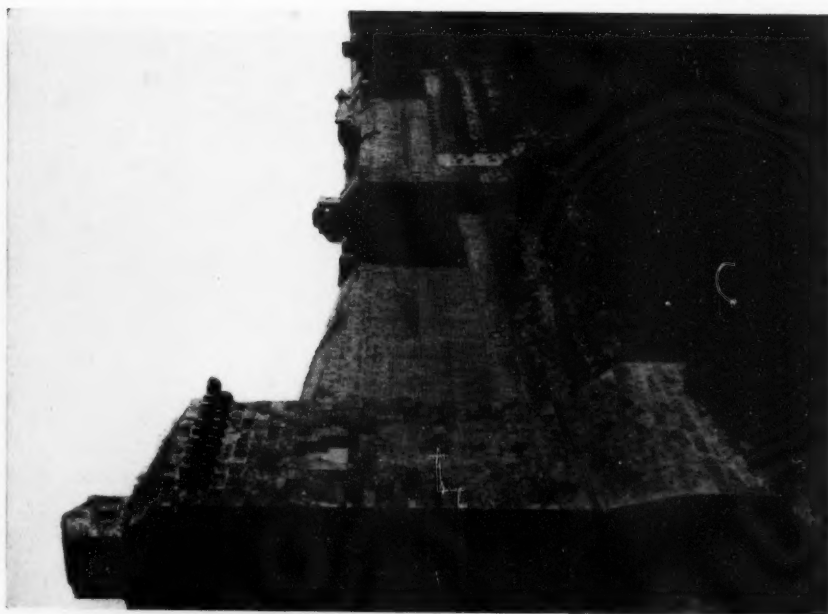
Besides the buildings of the Knights, the walled city also contains the Turkish quarter with a number of picturesque buildings, though there is nothing of outstanding importance. Modern Rhodes, on the other hand, has sprung up outside the *enceinte*, and care has been taken to select styles of architecture for the new buildings which shall be in keeping with the old, as will be seen in the view of the governor's palace and the Cathedral. The latter was rebuilt according to the drawings of the older building, which stood at the top of the Via dei Cavalieri and was destroyed by an explosion in 1856. Other new buildings—a fine market, schools, barracks, etc.—have been con-



RHODES: THE FOUNTAIN OF FILEREMO.



RHODES: THE FAÇADE OF THE ARCHAEOLOGICAL MUSEUM, ONCE THE HOSPITAL OF THE KNIGHTS OF RHODES.



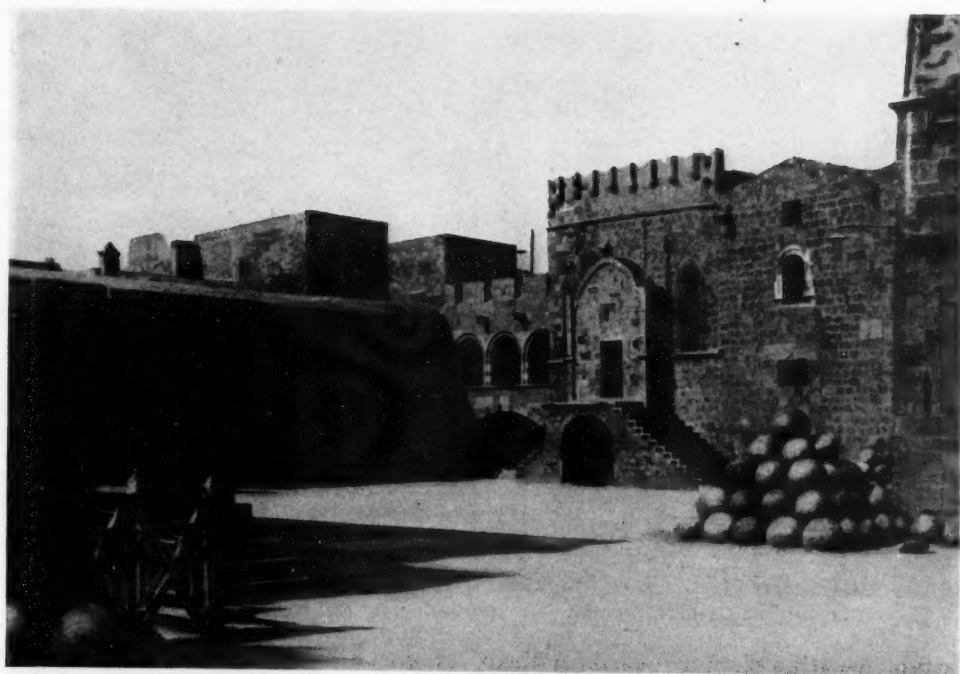
RHODES: LOOKING ALONG THE HEAVILY FORTIFIED ENGLISH SECTOR OF THE CITY'S DEFENSES.



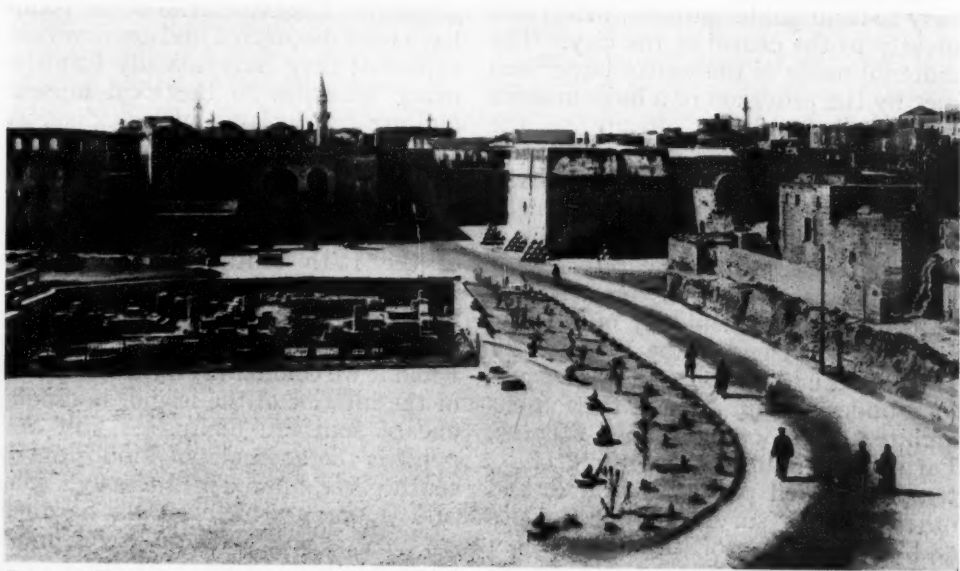
RHODES: THE GRIMNESS OF ITS MILITARY HISTORY GIVES THE STREET OF THE KNIGHTS A TANG ENTIRELY ITS OWN.



RHODES



RHODES: THE ARCHAEOLOGICAL INSTITUTE, NOW QUARTERED IN THE OLD HOSPITAL OF THE KNIGHTS.



RHODES: THE MAIN SQUARE OF THE CITY SHOWS EVIDENCES OF ITS DIFFERENT PERIODS AND OCCUPATIONS.



RHODES: THE CATHEDRAL OF ST. JOHN-OF-THE-KNIGHTS AND THE GOVERNOR'S PALACE.

structed with a similar regard for their surroundings.

The fertility of the island renders it easy to form public gardens, which add greatly to the charm of the city. The material needs of the visitor have been met by the provision of a large modern hotel, and Rhodes is already on the itinerary of a number of the Mediterranean winter cruises: though the scanty time allowed there renders it hardly possible to obtain more than a hasty glimpse, which is a pity. For there are, as a fact, not uninteresting remains of the ancient city of Rhodes, founded at the end of the Vth century B. C., and laid out on a new plan perhaps under the influence of the famous architect Hippodamus of Miletus. Parts of its walls and of three of its temples, a well preserved bridge, and other remains survive: while Ialysos and Lindos, two of the three more ancient towns of the island, are of even

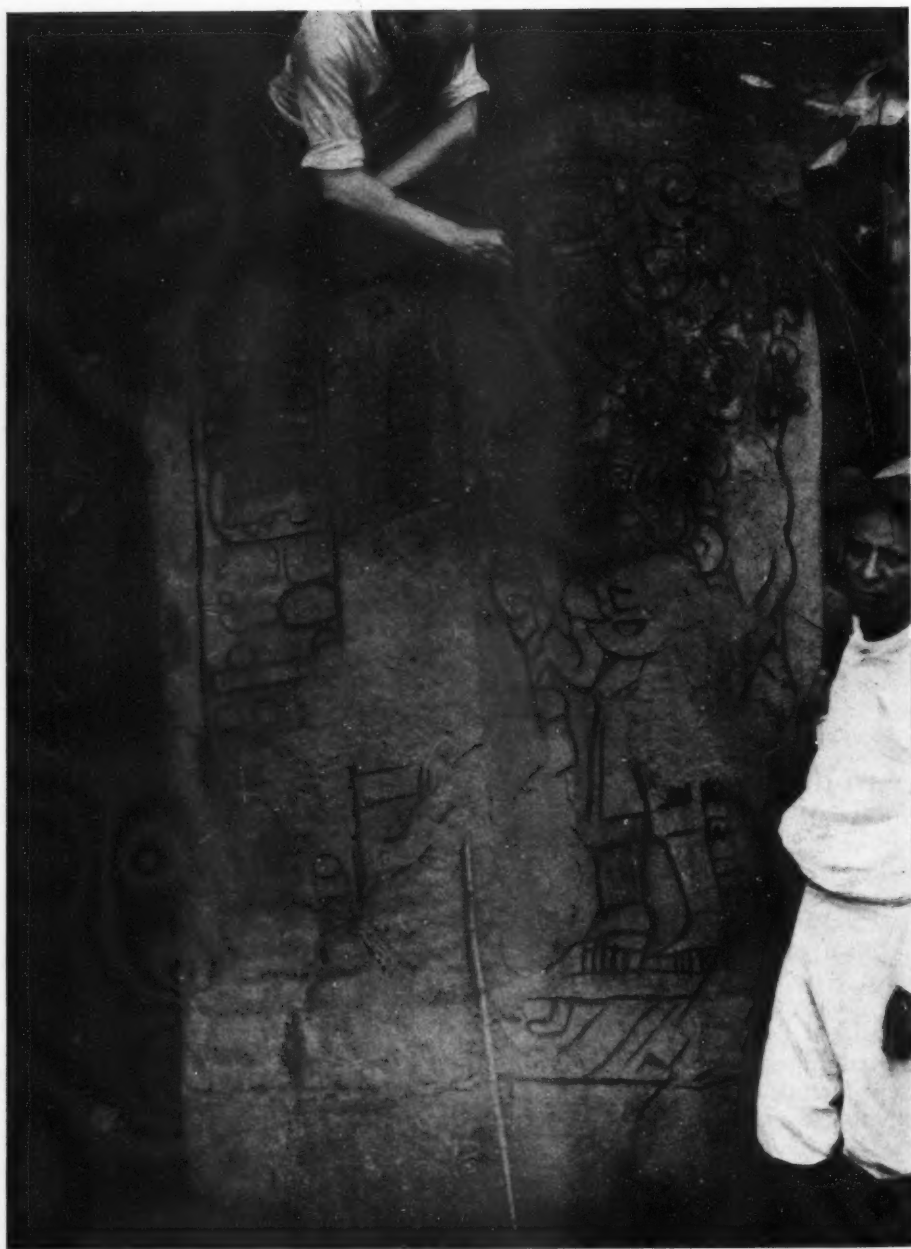
greater interest. (At Kameiros, which has so copiously enriched the British Museum, there is nothing left above ground). The cemeteries of the former have been discovered and are now being explored; they have already furnished many treasures to the local museum and are not by any means exhausted. On the acropolis, which rises some 1,000 feet above sea-level, there are scanty remains of a temple to Athena, and a beautiful monumental fountain of the IVth century B. C., with a Doric portico which has recently been restored and repaired, so that the water gushes copiously forth once more. From it we command an extensive view of the interior of the island, reminding one of southern Sicily. A still finer point is the acropolis of Lindos on the south coast, approached through some arid country which recalls Sardinia, by an excellent road on which much labor has been spent. At the foot of



RHODES: THE ALBERGO, OR QUARTERS, OF THE ENGLISH TONGUE, WHERE THE KNIGHTS AND MEN-AT-ARMS OF THAT LANGUAGE RESIDED.

the sheer cliff is the little bay in which St. Paul is said to have landed when he touched at Rhodes on his voyage from Miletus to Tyre, while he was going up to Jerusalem. The rock of the citadel is crowned by a castle built in Byzantine times and strengthened by the Knights: but it was formerly occupied by the great sanctuary of Athena. The temple itself was not large, but it had monumental propylaea and great flights of steps leading up to it; and the steep ascent to the entrance of the mediaeval castle only follows the line of an earlier flight which led up to the temple. Considerable remains of it have been found within the castle walls and its situation must have been beautiful in the extreme.

Space does not allow of any description of any of the other islands of the Dodecanese, of which Cos, with its castle of the Knights and its temple of Aesculapius, is especially interesting, while in fertility it is not far behind Rhodes itself. Others of the islands are more arid; but under the regime of Italy they are sure to enjoy an increased measure of prosperity. Those who, like myself, were fortunate enough recently to be the guests of the Italian Government as members of the archaeological party to which allusion has been made, have carried away an indelible impression of the beauty which they saw and of the care with which that beauty is being preserved.



THE DISPUTED "SEVENTH CYCLE" MAYA [?] MONUMENT AT BAÚL, GUATEMALA.
THE DATE AT THE UPPER LEFT READS 12 MALINALLI, OR 12 GRASS.

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IS THE BAUL STELA AN AZTEC IMITATION?

By T. T. WATERMAN

SOME years ago, while acting for a short time as subdirector of the National Museum of Guatemala, I found a chance to examine several extremely interesting archaeological sites in the western part of the Republic. Especially on two splendid estates, called Pantaleón and Baúl, certain very striking monuments had been exposed to view through excavation by the owners. One of the Baúl monuments, photographed by myself in 1923, has recently been appropriated in a way by Dr. Lehmann, and identified as a Maya inscription, an "initial series", and "dated in the seventh cycle". If Dr. Lehmann's notion is the correct one, this Baúl stela exhibits the oldest inscription ever found in the New World.

My own relation to the antiquities at Baúl is a simple one. At the time of my arrival, many of the stones were moss-grown from exposure in the open, and my first contribution to the archaeology of the region was to borrow some *mozos* from the ranch headquarters, and set them to work with brushes scrubbing the sculptures clean. In addition to that, I worked over the rather faint lines of some of the carvings with charcoal, shading in the background, so that the relief would stand out in a negative. This, I am led to believe, is a little irregular from the archaeological standpoint, but meanwhile it is a process which if properly done makes the meaning of the carvings beautifully clear. Many of the stones were badly weathered, and since the original carving was not very bold, the figures could not otherwise have been photographed to any advantage. In no case could I

recognize what the carvings meant until I had worked over the incised lines. It is true, of course, that where complicated figures are carved in low relief, it is often practicable to follow lines with the fingers which cannot be seen clearly with the eye. Some of the sculptures at Baúl were very complex indeed. The lines were exceedingly dim; characters were upside down; the most unexpected details appeared in the course of the work; bar-and-dot numerals of the most surprising character came to light; and, in brief, when I finished, and viewed my handiwork, nobody could have been more surprised than I was.

One reason for writing about these carvings at the present time is that Dr. Lehmann seems to me to be misleading himself concerning the importance of the "Seventh Cycle" monument. I am impelled therefore to say a word or two about the surrounding circumstances—the horizon, so to speak, in which this monument occurs.

Everyone knows, I think, that the ancient Maya, some of whose classical cities still exist in ruins on the eastern coast of Guatemala, indicated numerals by writing bars and dots, a dot standing for "one", and a bar for "five". The monument at Baúl which has attracted Dr. Lehmann's attention, exhibits such bar-and-dot numerals. The moot point is, that the present series of symbols begins at the top with the numeral seven. Lehmann has divined in some way that the monument must have been carved during Cycle 7. Meanwhile all known Maya dates fall in cycles later than that, the eighth, the ninth and the tenth. Even the eighth cycle inscriptions are few and scatter-

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ing. If the Baúl stela really belongs in the seventh cycle of Maya time, it is a most sensational object.

The conclusions which Dr. Lehmann has jumped at seem at first glance to be quite reasonable. The monument with which we are dealing looks rather ancient, not to say aged. It was excavated out of the side of a pyramid which itself is low, overgrown with brush, and of an extremely archaic appearance. The stela itself, aside from the carvings on it, has a sort of an aura of antiquity about it. It is an excessively plain and thin slab of rock, with figures executed in a primitive manner. Moreover, one would expect to find, somewhere in the Guatemalan highlands, certain crude and simple stone pillars which would represent the beginnings of stela sculpture. I myself had hoped to see somewhere in the Republic the small and primitive ancestors of the great stelæ of the classical period. I admit that I quivered like a fiddle string when the date on this monument, in the familiar bar-and-dot numeration, appeared in view. The location of the monument, its size, its relative crudeness, and its archaic air, all fit very well together.

I do not believe, however, that the stela is particularly old. The rock from which this monument was shaped is rather soft. The "weathering" is not very significant, for the stone seems to me to be one which would weather rather quickly. I never found the quarry from which it came, but I think the rock was rather friable in the first place. My impression is that much of the weathering took place within the last few decades, after the stone was exposed.

The only proof or evidence of age, therefore, is the actual inscription. This inscription seems to include a

mixture of matters. It exhibits bar-and-dot numerals, which we often associate with the Maya; on the other hand, the top part of the stone displays an Aztec day-sign, and a human figure which seems to be portrayed rather in the Aztec style than in the Maya.

I am unable, of course, to read Dr. Lehmann's mind. I am inclined to feel, however, that he may have been over-influenced in forming his opinion, by the presence on this stone of bars and dots. Anyone who reads the books about the Maya glyphs, from the work of Pio Pérez to that of Morley, of course carries away a predisposition to associate bar-and-dot numerals with the classical Maya in the period of their greatness. In other words, the brilliant books about the Maya inscriptions have tended to give the Maya numerals a great deal of advertising. Bar-and-dot numerals appear, however, in horizons which are by no means Maya; at Monte Alban, for example, and in the *Codex Fejervary-Mayer*. The latter document is, in spite of its bar-and-dot numerals, no more Maya, properly speaking, than it is cuneiform. If the critic assumes that every spot where bar-and-dot numerals appear is necessarily a Maya site, he will find himself in very peculiar company. The temptation to look at the Baúl numerals and refer the monument at once to the Maya culture of the Grand Period, or to even earlier times, is a temptation which I feel ought to be resisted.

The nature of the two figures or sculptures at the top of the monument appears quite clearly in the photograph. One is the likeness of a priest or divinity in an elaborate ceremonial garb. I have said that this figure is Aztec. At any rate, it does not correspond to any period of Maya art, except the art of



DR. WATERMAN EXAMINING A LARGE ALTAR FROM THE TOP OF A PYRAMID AT
BAÚL, WHICH BEARS THE DATE 8 DEER.

ART AND ARCHAEOLOGY

northern Yucatan in the latest or Aztec epoch. In general atmosphere, it looks to me like a product rather of the plateau of Mexico than of any other region. The other sculptured symbol, which I have called an Aztec day-sign, is Aztec of the Aztecs. It is a form of the Aztec day-sign *malinalli*, or "Grass", represented by a jawbone. This Aztec day-sign seems like an old acquaintance to anybody who ever examined an Aztec codex, and while I do not know and cannot guess why "grass" should be represented by a jawbone, the fault if there is one rests with the ancients. The sign itself I am prepared to identify anywhere, and to swear to the fact that the corresponding Maya glyph is quite different. In this juncture I am willing to refer the reader to any Aztec manuscript, or all of them, or to any well-known and commonly accepted Aztec inscription. I know, and admit from the housetop, that jawbones are plentifully distributed also through the Maya inscriptions of all periods, early and late, as part of the calendrical symbolism. But the use of the jawbone by itself in this present manner as a day-sign, is as Aztec as Montezuma was. All the associations of this particular form of day-sign link it with a period later by a thousand years than the seventh Maya cycle, in which Lehmann wishes to place the monument.

The objects to be seen round and about the Baúl site, make me more suspicious than ever that this stela may belong in a late horizon. This whole section of Guatemala is very rich in Aztec remains. By Aztec remains I mean inscriptions, figures of divinities, Aztec fire-gods, Aztec death-gods, Aztec pottery, and, I might add, Aztec dialects and place-names. On the same estate of Baúl, not more than half a

mile from the stela of which we are speaking, lies an enormous angular boulder, with Aztec sculptures in low relief all over the face of it. This boulder displays the Aztec death-god, *Miclantecuhlli* himself, who holds in his fist a human heart with blood streaming down, while below are the bodies of three sacrificed victims. To one side is the Aztec date "6 Death". A large altar found in the summit of a pyramid near by, exhibits a human figure carved in the Aztec manner, with the Aztec date "8 Deer". This date, "8 Deer," is used as the name of a famous fighting-man and conquistador whose exploits are represented in the Codex Nuttall, an Aztec manuscript of the latest period, taken to Europe after the time of Cortéz. Any monument exhibiting Aztec symbols ought, it seems to me, to be associated in the observer's mind with other Aztec products, and referred to a late period. A monument with Aztec symbols ought certainly to be referred to this late epoch until it is proven to be older. The mere presence of bar-and-dot numerals is always interesting, but bar-and-dot numerals are found clear away into the plateau of Mexico, and do not in themselves indicate that a monument is either ancient or Maya.

It may be that this monument is ancient, in spite of its Aztec symbols and its Aztec neighbors. It is possible to imagine that the type of day-sign flaunting on this stela is a type not merely Aztec, but a type characteristic also of some ancient and forgotten Maya culture. We might imagine that this Baúl stela is older by a thousand years, or older by two or three thousand years, than the other monuments in this vicinity. In that case, we would have to imagine that these day-signs, such as the "jawbone" sign just men-

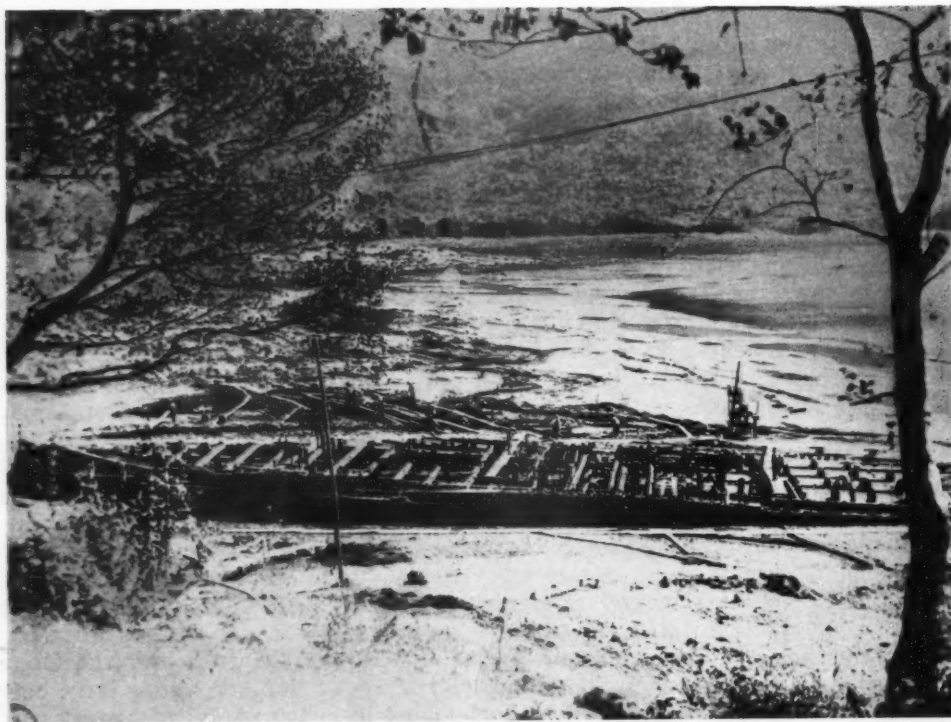
ART AND ARCHAEOLOGY

tioned, retained in this neighborhood a simple form, unchanging through a long period of centuries. These forms, in that case, spread northward without alteration, and were used in the Mexican codices which Cortéz saw and handled. We would have to suppose further that the Maya had meanwhile taken these primitive symbols for their own use, altering them in the course of centuries into the well known Maya glyphs. This would explain, after a fashion, the appearance of day-signs like "jaw-bone" in the earliest times, and in the latest times, with the classical Maya glyphs manifesting themselves in a middle period. This, however, is asking us to imagine a good deal. It would be simpler to refer the problematical inscription to a late date. Such a monument is properly referable to late date in any case, no matter what the temptation, no matter how seductive any other interpretation may seem, no matter what rainbow tints the monument seems to display, until there is independent evidence of age.

Speaking without reserve, I would travel as many miles as any man to see a Maya monument actually bearing a genuine date in the seventh cycle. My common sense tells me that this monument hardly fills the bill. This is because of a number of considerations. First comes the sheer improbability of discovering a date in the seventh cycle. No such date has ever been seen hitherto. An investigator who thinks he sees such a date, ought to be very skeptical. Anyone who looks attentively at the photograph of the monument will infer, I think, that Dr.

Lehmann was not exactly in a skeptical mood. Second comes the fact that while the numerical symbols of the inscription may insidiously whisper "Cycle 7", the other features of the monument point to a much later date. The monument can be explained, as Lehmann explains it, as a true product of very ancient times. It might be explained also as a copy, made by late Aztec hands, shaped more or less after the model of the ancient Maya stelæ. Perhaps this present sculpture is a sort of archaistic monument, a replica, so to speak, of the famous stelæ of Copan and Quiriguá. If no copies of these great stelæ were anywhere to be found, we would have reason for some surprise. One would expect a late people like the Aztec, if they came in contact with stelæ at all, to essay an occasional reproduction, an imitation at least, of the ancient masterpieces. Consider, for example, how the Great Pyramids of the Nile valley have been copied in every period of history. In other words, a simple hypothesis is that this monument at Baúl, along with similar stelæ in the neighborhood (some of them close by), were made in late times by a people who wanted to make monuments looking like the stelæ of the Grand Period. The most disturbing thing about this particular stela is its look of crudeness. Any copy would look crude, however, compared to the magnificent Maya originals.

Dr. Lehmann may of course be correct, and we all hope that he is. In that case a new chapter in the ancient records is opened. But considering the horizon in which the monument lies, I think that he is somewhat in error.



Photograph from World Wide Photos.

CALIGULA'S BARGE EMERGES FROM THE WATER AND MUD OF ALMOST 1900 YEARS AS LAKE NEMI'S WATERS ARE SLOWLY PUMPED THROUGH THE SURROUNDING HILLS. THE SECOND OF THE TWO BARGES HAS NOW APPEARED ABOVE THE RECEDING SURFACE, AND WE SHALL SOON KNOW MORE DEFINITELY WHAT SORT OF A FLOATING "NIGHT CLUB" THE EMPEROR MAINTAINED ABOUT 38 B. C.

NOTES AND COMMENTS

ARTICLES ON ART IN FUTURE NUMBERS

Readers will find no mention of the prize awards of the jury of the Twenty-eighth Carnegie International in this issue. Instead, *ART AND ARCHAEOLOGY* will have the pleasant privilege of presenting in the December issue a critical estimate of the International by the Philadelphia painter, Mr. Yarnall Abbott, who consented to visit the exhibit for this magazine.

In the January issue Mr. Harvey Watts, former art critic of the Philadelphia Public Ledger, will have an estimate of the painting of Mr. Abbott, and Mr. Morton Dauwen Zabel, whose articles have aroused so much interest during the past two years, will be represented by a description of the Chicago Annual, which he is attending on behalf of this magazine. In February or March the Philadelphia Show will be the subject of an article by another critic, and individual articles on varying themes of wide interest have been secured for publication during the next six months.

ART AND ARCHAEOLOGY presents its compliments and felicitations to the Yale University Press on the occasion of its twenty-first birthday. From one pigeonhole in a busy man's desk to the great institution it has become in two decades is a record of achievement which more than justifies President Hadley's words in 1919, that "the thing on which I look back with most satisfaction in my whole administration is the development of the publishing work of the University and the recognition it has obtained throughout the world".

The University of Chicago announces the gift of \$1,000,000 from Mr. Max Epstein for the erection of an art building. Mr. Epstein had previously made many large gifts to the University, principally to aid its work in medicine. President Hutchins sees in this gift the opportunity to "establish an institute of fine arts that will form the nucleus of a great development in art education and be the first of its kind in the middle west".

ART AND ARCHAEOLOGY

AERIAL ARCHAEOLOGY

In this issue of the magazine the article on Kurdistan by Professor Speiser of the University of Pennsylvania Museum proves the airplane a necessity to archaeological reconnaissance in most dramatic fashion. The little border war of the twentieth century, the war of almost three thousand years ago, the reading of ancient records and the use of the airplane to check history in the repetition, all dovetail together with incredible accuracy. Most amazing of all is that this modern warfare should have been the means, through preventing Prof. Speiser from entering northern Kurdistan on foot, of enabling him to locate the sacred mountain upon which the "ark" of the Babylonian deluge tale came to rest when the waters subsided. The whole story is so bizarre it reads much more like a tale by Jules Verne than the report of a sober, scientific expedition by an archaeologist. Exploration from the air has recently been attended with interesting and important results in several countries, and ART AND ARCHAEOLOGY anticipates publishing the results of some of these reconnaissances in the not distant future.

DECORATION OF THE "LOST CHAPEL"

Mr. Harry W. Jones, of Minneapolis, writes in connection with the article recently published in ART AND ARCHAEOLOGY on the "Lost Chapel" at Lakewood, Minneapolis, of which he was the architect, that an error crept into our account of the mosaic decoration. Mr. Jones says in part:

"Mr. Lamb was invited with other architects to collaborate with me on the decorative scheme of the interior, which I had carefully studied from the start. His sketches seemed best to meet my ideal, and I advised their acceptance by the committee, which they did with instructions to me to go to New York to approve the cartoons in their making. This I did, making several important changes in color and detail. The result in the main is most admirable, although disappointing to me, and competent critics, in the treatment of the apse, which suffers at the expense of the dome and the pendentives."

Mr. Joseph Widener has announced that he will erect a museum, at a cost of about seven million dollars, on the Parkway in Philadelphia, to house the internationally noted collection of paintings now at his home in Elkins Park. The new structure will be a memorial to his father, the late Peter A. B. Widener.

Dr. Herbert J. Spinden, formerly Curator of Mexican Archaeology and Ethnology at the Peabody Museum, Harvard University, has been appointed Curator of Ethnology of the Brooklyn Museum. Professor Spinden, in addition to his well-known work in the Maya field, achieved a reputation for his activity in encouraging the use by American manufacturers and others of the ethnological collections in American museums. In his new post he will have opportunities for further encouragement of the practical application of art to the needs and conditions of modern industrial development.

COMPETITIONS FOR THE PRIX DE ROME

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, musical composition, painting, sculpture and classical studies.

In architecture the Daniel C. Burnham fellowship is to be awarded, in music the Frederic A. Juilliard fellowship, and in classical studies the Jesse B. Carter fellowship.

The competitions are open to unmarried men (in classical studies, men and women) not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1,500 a year with an allowance of \$500 for transportation to and from Rome and, in the fine arts, \$150 to \$300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about \$2,500 a year.

The term of each fellowship in the fine arts is three years and in classical studies two years. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

Entries for competitions will be received in the fine arts until March first, in classical studies until February first. Circular of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.



Photo by Bachrach

DR. HERBERT J. SPINDEN.

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THE SAN FRANCISCO ART ASSOCIATION'S PRIZE AWARDS

Last summer considerable speculation was aroused by the announcement that the postal authorities found one of the pictures exhibited in the Annual Exhibition



ZAPOTECAS. BY EVERETT GEE JACKSON.

of the San Francisco Art Association so objectionable that photographs of it were not allowed to be sent through the United States mails. In response to an inquiry from ART AND ARCHAEOLOGY, Mr. E. Spencer Macky, dean of the California School of Fine Arts and Secretary of the Association, sent on the two photographs reproduced elsewhere on these pages, accompanied by the following letter, which speaks for itself:

"The first Anne Bremer prize of \$300 was awarded to Everett Gee Jackson of San Diego. His career I have no doubt can easily be verified as he is an American painter, who I believe first began his studies in Chicago and later came under the influence of Diego Rivera in Mexico, and has since been working out his ideas in the southern part of this State. We are interested in his work very largely because of its clearly creative and decorative quality.

"The winner of the second Anne Bremer prize of \$200 was Constance Macky, who was an Australian painter and studied in Europe for a considerable length of time. For the last ten years Mrs. Macky has been on the faculty of this School. Her painting is a blending of conservative and modernistic tendencies, which point of view seems to meet with wide approval in art circles here.

"The winner of the San Francisco Art Association gold medal was Edward Hagedorn with his painting called *Nude*. I understand that, although we have a photograph of it, we are not permitted to send it through the mails. This painting, too, is very clearly

modernistic in its color simplification and rhythmic design. Such a painting has many admirers in our midst and many who disapprove of anything that departs from the photographic point of view.

"I might say that the painting in this part of the world is virile and the artists are searching in an individual and courageous way for the truth as they understand it. You would not judge from the pictures painted in northern California that the artists were merely producing pot boilers for public consumption; the result being that possibly one of the most interesting developments in art is taking place in this locality.

"In our School here we do not depart fundamentally from the great conservative truths, yet all of the faculty are fully aware of the perplexing questions that are confronting the art world today. The result is that our students—while having their feet well planted on the ground—are looking forward to a life of free expression unhampered by too much conservatism."

THE AMERICAN SCHOOL OF PREHISTORIC RESEARCH TO WORK IN PALESTINE

The American School of Prehistoric Research, of which Dr. George Grant MacCurdy of Yale University is Director, will cooperate with the British School of Archaeology at Jerusalem next April, May and June in excavating three caves at the foot of Mount Carmel, near Athlit, Palestine. Dr. MacCurdy returned to New Haven on October 1 after conducting the ninth summer term of the School in selected portions of England, France and Spain. About half the term was devoted to excavating a rock shelter in the Dordogne. Students attending the tenth summer term beginning the first of July, 1930, will have an opportunity to excavate not only in the Dordogne, but also in Spain.



PORTRAIT. BY CONSTANCE MACKY.

BOOK CRITIQUES

Italy before the Romans. By D. Randall MacIver. Pp. 159, 18 illustrations. Oxford University Press. New York. 1928. \$2.00.

There is no one else at present who is so well equipped as Randall MacIver to write a history of pre-Roman Italy. His epoch making *Villanovans and Early Etruscans*, published in 1924, and his equally important *The Iron Age in Italy*, published in 1927, have been followed by two shorter and more popular books, *The Etruscans*, which appeared in October, 1927, and the book here under review. To be sure, a student, or even a general reader, would need to supplement the books by MacIver with T. E. Peet's *The Stone and Bronze Ages in Italy*, if only for the different points of view on minor matters.

MacIver begins by calling renewed attention to the fact that history as such would give no intimation that any peoples of consequence had ever lived in Italy before the Romans, the somewhat derogatory mention of the Etruscans to the contrary notwithstanding. Archaeology has furnished and is still furnishing the indubitable evidence that Italy was settled by a number of distinct peoples before there was a Rome; further, that the culture of Rome was based almost entirely upon great civilizations that preceded the life of that city, and from which it gained so much, and acknowledged so little.

Italy should come into the picture of the Mediterranean world in the Bronze Age, say about 1600 B. C. But for a thousand years before that time, the Apennine peninsula had been settled very extensively. More than that, in spite of the dominance of Rome, essentially the same race still inhabits most of the east and south of Italy that settled there two or three thousand years B. C.

Palaeolithic men, although living sparsely in Italy, seem to have been killed out or absorbed. It was during Neolithic times that one variety, at least, of the people we call the Mediterranean race, being forced by expansion to leave the earlier home in north Africa, wandered north and northwestward. The north-bound group followed the chain of headlands and islands from near later Carthage across to Sicily. They are to be called Siculans. The other group crossed at Gibraltar, and by way of the Riviera, came into and settled north and central Italy. It is easy to trace their route archaeologically, by their graves and habita-

tions. Archaeologists now call these settlers in Italy the Ibero-Ligurians. Those who settled east of the Apennines held their own against all comers even down into Roman times. The Picenes and Samnites were the most important of their descendants.

About 1700 B. C. a great third immigration—leaving aside the second, the rather unimportant invasion of the so-called Lake Dwellers from Switzerland about 2000 B. C.—swept into Italy from the northeast. This people came from the region of the Danube, and their coming synchronizes with the time of the full Bronze Age of Central Europe. This people is to be known as the Terremare. They settled the valley of the Po. MacIver calls them Proto-Italici, but the Italian designation Terremare will probably hold the field.

Burial customs are the most satisfactory criteria for differentiating peoples. The older Ibero-Ligurians buried their dead; the Terremare cremated theirs and buried their ashes in large jars. Numerous cemeteries of this sort have been excavated in late years. These new comers, the Terremare, with their knowledge of bronze and their good weapons, became soon the leading people in Italy. At the time of the Iron Age, say 1000 B. C., we find that another invasion from the northeast has succeeded. This invading group is kin to the Terremare and absorbed it, for the most part. We may say therefore that at 1000 B. C. north and central Italy is definitely settled by the cremating peoples, now to be known as Villanovans, in the west part of Italy, westward from a line running from Rimini to Rome, and by the inhuming peoples to the east of that line to the Adriatic coast. These Villanovans rose rapidly to be the greatest people of Italy, and held that position until the Etruscans, who landed on the west coast of Tuscany, became their masters.

At the beginning of the ninth century B. C., Italy may be clearly and definitely subdivided. On the Adriatic coast are the Picenes and Apulians (Samnites), and in south Italy, the Siculans: these three peoples belonging to the aboriginal Ibero-Ligurian, burying, stock. In north Italy are the Comacines, near Lake Como, and the Atestines, a name coming from Este in Venetia, as far south as the Po; below the Po are the northern Villanovans, and south of them across the Apennines, in Tus-

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cany, are the southern Villanovans; these the later, cremating, stock.

The Villanovans get their name from the great cemetery dug up at Villanova, five miles from Bologna. It has been possible to subdivide their period of importance into a First Benacci, Second Benacci, and Arnoaldi. The periods are distinguished by the type and make of bronze safety-pins, sheet-copper belts, ossuary bowls, buckets (*situlae*), and pottery. The southern Villanovans, extending through Tuscany as far as the Alban Hills south of Rome, developed in much the same way as their northern kinsmen, except that at the beginning of Second Benacci, Etruscan influence began somewhat to alter things. The mixture made for a more rapid advance in culture. MacIver seems justified in saying that as the more warlike Etruscans absorbed the southern Villanovans, nevertheless the new nation was Villanovan in backbone, being, like the Saxons in England, the permanent fabric of the new Etruscan nation.

The Etruscans in Tuscany and Greek colonists in south Italy began in the eighth century B. C. to extend their higher culture. But it did not reach or influence the northern Villanovans at Bologna until about 500 B. C. The Atestines from 900-500 B. C. also developed quite locally, and their art reached a level that is comparable to Ionian Greece.

The graves full of weapons of the Picenes have proved that the aborigines on the east coast were warriors. In fact they maintained their independence until the third century B. C. They began an art of their own but in the sixth century trade began with Greece by way of Apulia, and we find along the east coast that local art is much modified and influenced by Greece.

Greeks settled at Cumae near Naples about 740 B. C., and soon came into conflict with the aggressive Etruscans, who, after capturing Rome, were extending their power into Campania. The Cumaeans allied themselves first with Rome and then with Syracuse, and defeated the Etruscans, who from then on began to decrease in every way before the rising might of Rome. It is in many of the Roman things, houses, walls, sewers, temples, terra cotta decorations, that we should see Etruria, for it gave all those arts, both artistic and economic, to Rome.

MacIver closes his book with two chapters on south Italy and Sicily. Although very little excavation has been done, when compared with

central and north Italy, the absolute nonappearance of any Villanovan objects makes it possible to say that south Italy and Sicily were settled from the south, from Africa, and that their art shows Minoan and Mycenaean influences. Further, Sicily developed quite apart from south Italy. The evidence of pottery, weapons, and grave artifacts shows that the Straits of Messina served as a complete dividing line between two groups of the same Siculan people. In Sicily there has never yet been found a single trace of the Danubian or Hallstatt type of manufactured objects.

Italy, therefore, as evidenced by archaeology, now takes its proper place in Mediterranean history, and Rome falls into perspective as the late and last ancient comer, which, either neglectfully or purposely, failed to hand down in written record any hint that there were in Italy great men and great races millennia before its day.

R. V. D. MAGOFFIN.

The Philippine Islands. By W. Cameron Forbes. Vol. I, Pp. xiv, 620; 30 illustrations. Vol. II, Pp. vii, 636; 25 illustrations. Houghton, Mifflin Co., Boston. 1928. \$12.50.

Every so often there comes into the hands of a reviewer a book which, regardless of its intrinsic quality, he has the experience and the collateral knowledge to estimate more or less correctly because he himself has been a part of the material from which the volume was built. The present reviewer—who was a part of the American life in the Philippines from 1902 to 1904, and who has kept in constant touch ever since with developments throughout the archipelago—confesses to having been deeply impressed with the sobriety, the fullness, the general accuracy, the voluminous documentation and the careful impartiality of this work. Former Governor Forbes is to be congratulated upon having seen his problem so largely, worked it out so thoroughly, and given us such a mass of valuable data upon which to base our individual conclusions. For the student of Philippine affairs who has not had the advantage—as so few have had—of intimate first-hand knowledge of insular problems and successes, I know of nothing comparable to these two solid volumes in either scope or value. That they are as a whole rather dry reading, is due to the author's characteristically Yankee style, reinforced by his patent desire to state facts rather than draw conclusions and so force the reader's opinion. Yet the very facts, read with the same intelligence

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that has grouped them so well, are capable of giving the thoughtful reader such a thrill of pride as seldom comes from the pages of such a work.

Governor Forbes spent many years in the Islands as a member of the Insular Government and as Governor-General. His sources of information are the highest, his use of them admirable. If we note that there is three times as much space given to his own work as to independence, and even more disproportionate relations between his administration and that of Harrison the destroyer it is not difficult to comprehend the reason. That a man can write calmly and even considerately of a successor who, through weakness of character and a total lack of understanding of the tropical scene and character, is testimony enough to his own quality. Those who lived through the late "Days of the Empire" and the earlier stages of civil control may not entirely agree with Governor Forbes's estimate of several moot points, of which he had no personal knowledge. But the story he tells admits on the whole of nothing but praise, and constitutes the proudest record America has of its external relations. It is a book which should be on the shelves of every thinker in the country, regardless of his political affiliations and his personal beliefs regarding imperialism.

Grouping his themes by chapters, Mr. Forbes takes up every subject of real importance by itself, documents it with meticulous care, and leaves the reader with a sense of having been taken direct to the sources. He is not so happy in his comparison of the American colonial system—if, indeed, we may even today be said to have developed one—with the methods of England and Holland. Here he is superficial. But in his chapter of conclusions he is sure of his ground, for here speaks first-hand, practical experience. In dispassionate pages he reviews the native character and circumstances, the true importance of the insisted-upon independence to the majority of the twelve millions of Filipinos, the progress that has been made and the further progress present aspirations indicate, and sums up with a judicial calm that is exceedingly convincing. It is striking indeed to find in these last pages of so noteworthy a book, entire confirmation of the opinions formed a quarter of a century ago by Americans then on the ground, before the American doctor, school-teacher and legislator had penetrated much beyond the suburbs of the main cities. We

Americans have profited more, perhaps, through our administration of our Philippine trust—in that we have learned, and learned again—than even our wards. Governor Forbes is to be thanked as much for the record he has left us of a monumental job on the whole amazingly well done, as for the toilsome and in part disappointing years he spent in building up a part of that which he records.

ARTHUR STANLEY RIGGS.

Studi Etruschi. Volume I. Comitato Permanente per l'Etruria. Pp. 588. Florence, 1927.

In the space at our command, it is impossible to do more than call attention to this large quarto volume, which contains the learned contributions that were presented at the first National Etruscan Convention held in Florence from April 27 to May 1, 1926, by the Permanent Committee for Etruria.

The volume before us is merely the beginning, it is hoped, of a series of publications to be issued under the auspices of the Permanent Committee, dealing with Etruscan antiquities. The committee would welcome the cooperation of all scholars, whether Italian or foreign, who devote themselves to Etruscan studies, and invites all who are interested in this field to contribute articles or communications or reviews of pertinent publications.

The articles embraced in the present volume are grouped under three heads: I, History and Archaeology; II, Language and Epigraphy; III, "Naturalistica". Under I, thirteen papers deal with such subjects as Etruscan topography, the burning and burial of the dead in Central Italy, Etruscan Arezzo (3 papers), Caere and recent excavations, and the Etruscan phase of Pompeii. Under II, eight papers handle linguistic problems, such as phonetic tendencies in Etruscan through borrowings from the Greek, Greek words in Etruscan garb, and Etruscan origins in place-names. Under III, eight papers are concerned with scientific problems, such as the reconstruction of the physical conditions of the Etruscan shore-line in antiquity, the vegetation of ancient Etruria, anthropological problems, Etruscan skulls, and the mining industry in old Etruria. Among the communications we note one by A. Bernardy upon the Etruscan collections in the New York and Boston Museums.

The volume is one which no student of Etruscan antiquities can afford to neglect.

HENRY RUSHTON FAIRCLOUGH.

ART AND ARCHAEOLOGY

Primitive Art. By Franz Boas. (Instituttet or Sammenlignende Kulturforskning, Serie B: Skrifter, VIII, Oslo, H. Aschehoug & Co.) Pp. 376. Figs. 308, Pls. XV. Harvard University Press, Cambridge, Mass. 1927. \$7.75.

The reader reaches the synoptic table of contents at the end of Professor Boas' entertaining volume on primitive art with a feeling which has changed gradually from one of bewildered query to one of satisfaction. He is perhaps so accustomed to cloistered ruminations on the theory of the subject, or so much interested in the metaphysical implications, that the orderly presentation of the facts alone as thus far revealed by anthropological research is apt to cause a question mark in his mind until the cumulative force of modern methods and the drawing of conclusions only in so far as warranted by the facts in hand compel an assenting period. As anthropologist, Professor Boas may speak *ex cathedra*. In fact, the present methodology of this extensive field is largely of his devising. We no longer generalize in terms of a facile evolutionary theory. We no longer assume the simplest explanation of a complex phenomenon to be the most plausible. We no longer limit investigation to geographical or historical or psychological approaches. We look rather with unprejudiced eyes at the works of art themselves—whether primitive or sophisticated. We find that all art contains formal and representative elements, that the latter may be primarily realistic or symbolic, and that decorative forms sometimes develop from symbolic, sometimes antedate them, and usually coexist with them. We conclude that style is based on technique, on culture background, on individual initiative; and that rhythm is the primary basis for a correlation of the graphic and plastic arts with those of song and dance. Only in the complexity of his emotions can the appreciation of civilized man be distinguished from that of primitive man.

A large section of the volume illustrates the generalizations posited by using Professor Boas' own hunting-ground, the North Pacific coast of North America, for chapter and verse. With such a discussion as here provided for ballast one is less likely in the future to swing clear of fact when the discussion veers toward the origin of art, or the relation of the fine arts to the minor, or, shall we say, the current fervor for primitive African monstrosities.

WILLIAM SENNER RUSK.

The Most Ancient East: The Oriental Prelude to European Prehistory. By V. Gordon Childe. Pp. xiv, 257: plates xxiv; figures 86. Alfred A. Knopf, New York, 1929. \$4.00.

Until recently the only prehistoric human remains known to archaeologists were those found in Europe. During the last few years, however, extensive Palaeolithic and Neolithic deposits have been found in Africa and Asia. The importance of these later discoveries for the interpretation of the European phenomena is fully realized by Professor Childe, and this recognition gives great value to his work as marking the beginning of a new era in archaeological-anthropological research.

Professor Childe shows that, while Northern Europe was covered with glaciers, the Arctic high pressure deflected southward the Atlantic rainstorms. North Africa, Arabia, Mesopotamia, Persia, and North India, now arid deserts, were then well watered grassy savannahs and forests, such as are found today north of the Mediterranean. This vast region of "Afrasia" was the first abode of *Homo sapiens*. Early Palaeolithic implements of similar form have been found throughout the entire area, and they show that originally it was inhabited by a fairly homogeneous population. Rock-sculptures extending from the Sahara to India indicate that these primitive men hunted the elephant, rhinoceros, hippopotamus, camel, buffalo, wild ox, gnu, zebra, ass, gazelle, deer, sheep, boar, and ostrich; as well as the lion, panther, bear, jackal, and hyæna, that preyed upon the ruminants. The Palaeolithic dwellers among the glaciers of Northern Europe were, like the Eskimos, merely the degenerate outposts of a culture that had its center far to the south. Piltdown and Heidelberg men have not been found in Africa or Asia. Neanderthal man, found in Syria and Northern Mesopotamia, as well as in Europe, was a specialized type, very inferior to contemporary Mousterian man in Africa. Later Palaeolithic culture in Africa was the parent of the neanthropic Aurignacian culture in Europe.

With the end of the fourth ice-age in Europe the Atlantic rains gradually shifted northward to their present position, and a progressive dessication of Afrasia set in. Palaeolithic man could no longer subsist by hunting. He must either adapt himself to the new environment, move elsewhere, or starve. This necessity led to the domestication of animals and plants, and to the origin of Neolithic culture.

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The earliest Neolithic remains now known to us are those found at Badari in Upper Egypt and in the Fayum in Lower Egypt, which date from the seventh millenium B. C. These were left by a people who lived in villages, bred domestic animals, cultivated barley and emmer, and were skilled in the arts of polishing stone, weaving, basketry, and pottery-making. There is good archaeological evidence that this Badarian culture spread through Northern Africa into Western Europe, and became the parent of the earliest European Neolithic culture.

The Badarian culture was succeeded by the First Predynastic (*ca.* 5500 B. C. ?), which was also Neolithic; but which perfected the arts of the previous period, and added the rudiments of writing and the use of rowboats and sailboats. Through this last invention Neolithic culture was disseminated throughout the islands and coastlands of the Mediterranean.

A contemporary and similar Neolithic culture in Babylonia and India must be assumed as the background of the splendid Bronze Age civilization that soon appeared in those lands, but no remains of the Neolithic Age in Asia have thus far been discovered. The earliest East European Neolithic culture must have been derived from this hypothetical Asiatic source.

The Age of Bronze begins about 5000 B. C. with the remains at Tell Kaudeni in India, Period I at Susa, the First "Prediluvian" Period in Babylonia, and the Second Predynastic Period in Egypt. These periods are proved to be contemporary by artifacts transmitted through trade from one region to another, and by similar artistic and architectural motives. In this period the art of fusing copper and of making copper tools and weapons spread throughout the Neolithic culture-areas of Asia and Egypt, and eventually penetrated Europe.

The second period of the Bronze Age is represented by the remains of Mohenjo Daro and Harappa in India, Period II at Susa, and the Second "Prediluvian" Period in Babylonia. This is characterized by the invention of the potter's wheel, the plow and the cart drawn by animals, the fully developed art of writing, and life in large cities.

The third period of the Bronze Age begins about 3200 B. C. with the First Dynasty in Egypt, and the first historical dynasties in Babylonia. The period of the First Dynasty

in Egypt has long been known from the excavations at Abydos and elsewhere. The period of the contemporaneous First Dynasty of Ur has just been revealed by the excavations at Ur and Tell 'Ubaid. The civilization of this period compares favorably with that of Periclean Athens, or of any mediaeval city; and it is the parent of all later European civilization.

Professor Childe's book is written not for the professional archaeologist but for the educated general public, yet it maintains a high scientific level. The style is lucid and picturesque. The illustrations are beautifully executed, and are unusually numerous. They are so admirably selected and so ably discussed that they bring the reader into direct contact with the finest artistic products of the earliest human culture. This book can be cordially recommended as a most thorough and interesting compendium of the latest information in regard to prehistoric archaeology.

LEWIS BAYLES PATON.

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The Home of Nymphs and Vampires. By George Horton. Pp. 319. 34 illustrations. The Bobbs-Merrill Company, Indianapolis. 1929.

This delightful book is archaeological in that it is essentially a collection of ancient legends as preserved in the folk-stories and folk-songs of this little visited part of Greece, as yet unspoiled by the all-devouring but inappreciative tourist. The author, for many years our Consul-general in the Near East, loves Greece as a true Hellene. Besides being a bit of an archaeologist, he is decidedly a poet, as his translations of the island peasant poems and his worship of Sappho testify. Indeed, the key to the book may be found in the line: "I would rather find the lost poems of Sappho than her tomb."

Throughout the pages play and stalk, not only nymphs and vampires, but fairies, nereids, and pirates. The old, "poetically beautiful" tale of Theseus, Ariadne, and the Minotaur is retold, with many another classic. We learn also of the two great island heroines of the Greek War of Independence.

The islands dealt with by the author are in

both the Cyclades and the Sporades, with Crete and Euboea thrown in for good measure. Two chapters are devoted to Mitylene, the home of Sappho, and such classic islands as Delos, Salamis, Aegina, and Rhodes are briefly described, as they and their people are today. An account is given of the "Wonder Island" of Santorine, where is the only active Greek volcano, but which also has an evil reputation for vampires, as others have for the somewhat peculiar nereids. The Greek islands differ widely from the mainland in the characters of the inhabitants, who are, to a great extent, almost untouched by modern influences. Thus among the islands many of the customs, legends, and superstitions go back to the days of Homer and Hesiod, while others are of medieval origin. To one who knows Greece and the islands this book will recall many a delightful day, and the folklorist will gather many precious and well-set gems. Moreover, the enchanted Isles of Greece are so replete with charm that the lay visitor will be able to enjoy them as much as the poetical archaeologist after reading such an admirable introduction as this.

HENRY S. WASHINGTON.

